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—The New York Herald has the following concerning the trouble at the Cincinnati College of Music:

Mr. Max Maretzek has returned from the West and is once more located in this city, where he proposes to stay having had an experience in Cincinnati which he thinks will last him for some time to come. Mr. Maretzek is in excellent health, looks hale and hearty and appears about ten years younger than when he went away a year ago, and he expresses himself as being exceedingly happy to be home again, *à la* Milwaukee, for anything that may "turn up." Yesterday a representative of the Herald called on him and found him in the best of spirits and in no way reluctant to explain why he severed his connection with the Cincinnati College of Music.

"I see, Mr. Maretzek, you are back again in New York."

"Yes, and I am glad; not that I have anything against the West, for it's a great country and a first class kind of thing, but then New York is good enough for me."

"What was the trouble with the Cincinnati College of Music?"

"It was not so much the College of Music as it was the president of the college—Mr. George Ward Nichols. He is the one with whom I had the difficulty."

"How?"

"Well you know there are people who can see and yet are color-blind. Now, just imagine a school for painting managed by a person who was color-blind. It would be a drawback, wouldn't it? And in the same way there are people who can hear and yet are music deaf—if I may so explain it—people who can't tell 'Yankee Doodle' from the 'Swan Song' in 'Lohengrin.' Now one of these kind of people is the president of the Cincinnati College of Music, and yet he keeps continually meddling in matters that he don't know anything about, making it unpleasant for every person connected with the institution and mixing things up worse than the 'Pinafore' babies."

"As president of the college he ought to have something to say. He is credited with understanding music."

"Understand music!" replied Mr. Maretzek, with a smile. "Understand music! Did you say music! Let me illustrate to you how well he understands music. He once called at one of the rooms while the teacher was instructing a chorus class in chromatic scales and explaining to the pupils that chromatic meant the singing of half notes. After the lessons was finished President Nichols stepped up to the teacher and suggested that the next lesson should be devoted to singing quarter notes."

"How did the gentleman get the position if he has no knowledge of music or the requirements of an institution of that kind?"

"I'll tell you. The college is a joint stock concern. The stockholders elect directors and the directors elect a president. Now, Mr. Nichols is the son-in-law of

a rich man and has social position in consequence. By the way, speaking of fathers-in-law, I tell you 'tis a good thing to have a rich father-in-law. It often gets a man a place he could not have obtained otherwise."

"You don't think a president with a father-in-law is an advantage, then?"

"It certainly isn't for the Cincinnati concern. The college has been in existence now about three years, and in that time two musical directors and seventeen of the best teachers have left."

"How is it, then, that the president has so much power?"

"Because the directors take his view of all matters. Whenever he gets into any kind of a muddle he refers to the Board. The Board accepts his version, and so long as the dividends come in or the losses (when losses occur) are light the members don't seem to care. To tell the truth, Mr. Nichols' talents consist in soft-soaping the citizens into the belief that through his exertions Cincinnati has become the centre of music for the country. He has undoubted talents for advertising in the small villages and country towns around Cincinnati, but this style of thing may do for patent medicines but not for an institute of art. You can't convince him of that, though, for he considers himself the Apollo of Cincinnati. In fact, since Mr. Nichols has seen the statue of Beethoven before the big organ in the Music Hall of Boston, I think he means to have his in front of the big organ in the Music Hall in Cincinnati, with the inscription underneath, 'Apollo Cincinnatius.'"

"What was the immediate cause of your withdrawal?"

"A breach of contract under which I was engaged to be director of the Operatic School and Operatic Department of the College and as Professor of Vocal Training. On Wednesday last, a pupil of Mme. Maretzek was told by Mr. Nichols that she must rehearse two songs under another teacher, but that the pupil should not say anything about it to either me or Mme. Maretzek. The pupil told about it, and as it was a direct violation of my contract, as all said pupils were under my training, I brought things to a focus. It was the last father that broke the camel's back, so I notified Mr. Nichols I considered myself disengaged from further obligations and left."

"How did the directors take your withdrawal?"

"It was a surprise to all of them. I had offers to remain with an increase of salary."

"And you refused?"

"Yes. I told them I was no hog and I knew when I had enough."

—The St. Louis Globe-Democrat thus describes a billiard match between Campanini and Tom Thumb recently played in that city:

Across the billiard table all that was visible of Campanini's contestant was a hat, a pair of eyes and two hands, and the game attracted the attention of everybody about the hotel. The tenor played earnestly but seemed to enjoy the curious method by which the liliput secured his points. Campanini naturally converses in a loud tone, and in the excitement of the game his full rich notes resounded through the corridor. The General grew irritated at the excited playing of the Italian, and his comments on the game given in his weak, piping voice, were humorous in the extreme. General Thumb took frequent advantage of Campanini's unfamiliarity with the English tongue, and made numerous laughable observations for the benefit of the crowd. At one time the General was making a desperate effort to reach across the table, when Charles Mapleson stepped forward and offered to lift him up. Then the liliput laid down his cue and piped out:

"Let me alone, sir. I can reach as far as you can. Who is playing this game, anyhow?"

"Feitteen!" shouted Campanini.

"That makes three times the Italian has said 'feitteen,'" said Thumb. "I hope he has it this call."

Thus the game proceeded, to the infinite amusement of the bystanders, and General Tom Thumb was found to be the winner.

—THEODORE KULLAK, who died last month, was born at Posen, Sept. 12 1818. At eleven years of age he made his debut as a pianist. After a course of study at the Berlin University, he went to Vienna in 1842. He then made a concert tour of Austria. On his return to Berlin he was made professor of music to the royal family of Prussia. In 1846, he was appointed court pianist. He was largely instrumental in founding the Berlin Conservatory and other schools of music. Among his best known pupils are Xavier Scharwenk, Moritz Moszkowsky and Jul a Benkendorf. At the time of his death, he was the director of the Neue Akademie der Ton-Kunst.

—The Prince of Wales the Duke of Edinburgh, the Duke of Albany, M. Gladstone, the Archbishop of Canterbury, Sir Stafford Northcote and others, are taking a lively interest in the scheme for a National School of Music in England. \$175,000 have already been subscribed.

—The complete list of artists engaged to appear at the May Festival in New York is as follows: Mme. Amalia Matrona Mrs. E. Atine Osgood, Miss Annie Louise Cary, Miss Emily Winant, Sig. Campanini, Wm. Candidus, Theo. J. Toedt, Myron W. Whitney, Geo. Henschel and Franz Remmert.

—The "Damnation of Faust" was given at the Philadelphia Academy of Music on the 31st inst., afternoon and evening, by the united forces of the New York Symphonion and Oratorio Societies, conducted by Dr. Damrosch. Miss Martinez, Mr. Jules Jordan, Mr. Bourne and Mr. Remmert were engaged for the solo parts.

—A MODERAT MUSICIAN. Somebody in a Paris salon had been executing one of his new compositions. At the end of the performance the composer was warmly applauded and congratulated. "Don't thank me," said the modest man, impressively casting his eyes upward. "Thank God, for it is God that gives us genius." We believe the speaker was French.

—THOUGH there is nothing yet positively determined in the matter, the probabilities are now, that Booth's Theatre, New York, will not be transformed into stores next May, but will be continued as it is for another year under the management of Mr. John Stinson. If at the end of that time the owners of the property are able to alter the building for other purposes a new theatre is to be erected for Mr. Stinson further up town and on an equally eligible site.

—THE manager of the Grand Theatre, Rouen, France, has caused the following notice printed in large black letters, to be placed upon the drop curtain: "When a fire occurs in a theatre the danger most to be dreaded is that of being crushed, owing to the haste with which every one wishes to leave the house. The Grand Theatre, on ordinary occasions, is completely emptied in seven minutes. Every spectator would therefore have ample time to quit the building before being placed in any real danger."

—WORK will soon be discontinued on the new Opera House, New York, owing to the increased charges for material and labor. After April 1, the stone-masons propose to charge \$1.50 per day for barely nine hours' labor and then the work will stop until the prices for material decrease and the masons become reasonable in their demands. It is also stated that the original estimates are \$300,000 below the actual needs. In iron alone, the estimates are \$100,000 short. From present indications, the building will be indefinitely postponed.

—NEW ORLEANS is to have French opera next season, with Desrozes, of "Snake Charmer" renown, as impresario. That gentleman proposes to bring a first-class opera company to produce the grand operas, such as "Les Huguenots," "Robert le Diable," "La Juive," "Polyeucte," of Gounod. In addition, he says, his troupe will have subjects to interpret the opera bouffe in fitting style. He proposes to give an opera season of three months, and asks for subscriptions to the amount of \$30,000 payable half at the arrival and first performance of the troupe, the other half in the middle of the season.

—MRS. ERMINIA RUDERSPOFF, the eminent prima donna, died at her residence, Hotel Lagrange, Boston, early Sunday morning. She has resided here for the past ten years, and has been closely identified with the best interests of music in Boston during that time. She made her first appearance in the United States at the Triennial Festival of the Boston Handel and Haydn Society, in May, 1871. She then returned to London, and came over to take part in the great Peace Jubilee of 1872 which Mr. P. S. Gilmore projected, since which time she has remained here. She has been one of the foremost teachers, having attracted pupils from all sections of the country. Quite a number of our best soloists have studied with her, many of them going to "pass" their songs with her. She gave up singing in public several years ago, but those who have been so fortunate as to be numbered among her personal friends will not soon forget how charmingly she has sung to them in her own parlors. She was a strict disciplinarian, which probably made her less a favorite with some of her pupils than she would otherwise have been. She hated flattery and hypocrisy of every form. Her sterling qualities were many. She was not only a mere vocalist; she was a musician. She was a native of Russia.—The Record.